

# Story-Telling in Stereo

By LEE HON

The following article is the second installment on "How to Make a Slide Sequence." The first part appeared in the December, 1957 issue of the MSC News.

**WRITING THE SCRIPT:**—Unless the sequence maker first sits down and draws up a script with the narration and a detailed idea of each shot, he is likely to end up without certain shots which are essential to the continuity. It is granted, however, that this is impossible with sequences of current events involving people and fast-moving unpredictable action over which we have no control. But if possible start out with a script containing the narration on one side, and a description of each picture on the other. The script, however, can be in any form which best suits your purpose.

The function of the narration is to furnish only necessary information which the slide cannot or does not provide. The ideal sequence, of course, is one in which the pictures tell the complete story and narration is not required. The sequence maker should use as few words as possible in his narration. Instead he should make use of the effectiveness of 3-D and build on the recognized fact that emotions are aroused through this medium. Each word or phrase in the narration should say something important. Do not put in a lot of unnecessary words.

Finally, do not write narration that will require the slide being left on the screen an unnecessarily long time-- long after the viewer has finished with the picture -- unless you are trying to bore someone. An audience's interest will quickly lag if a slide requiring only 10 seconds for viewing must be left on the screen for 30 seconds while a long narration is read. I am here referring to sequences made primarily for entertainment.

**EDITING:**—Since the story should be told most directly, good editing is necessary if the sequence is to have the greatest impact. Once the slides have been mounted, project them a number of times in the order in which you believe they should be. Study each in relation to those which precede and follow it. Does the flow of action drag or is it too fast? Don't be afraid to toss out slides that do not add to the story. On the other hand, you may find a slide needs to be added in order to hold the story together and have good continuity.

Strictly speaking, a "sequence" consists of 2 or more slides. Many 2-slide sequences

have been received for entry in the Emde Award Competition, but the judges have failed to give them a high score because the "story" in each case failed to be portrayed. Most such sequences have been of the "before" and "after" type. In all story-telling there must be a beginning, a middle, and an end. It takes real talent to combine these three parts in only two slides.

**TEMPO:**—Now comes the problem of "tempo." By this is meant the length of time each slide in the sequence is left on the screen for the viewer to see. Tempo helps set the mood. The musician uses this device as a means of producing a desired mood within his listeners. At one time the tempo is fast, at another, slow. In general, the tempo of scenes that are intended to denote fast action should move relatively fast; those of a slower nature should move slowly.

Once you have the sequence finished to your satisfaction, try it out on a few of your friends at the first opportunity. Get their reactions and comments. If the story is supposed to be funny -- do you get the necessary reaction? You may find that a particular scene does not fit or that another slide adding a point is necessary or that the narration should be changed or that the tempo is too fast or too slow. After the changes have been made, try the same thing on another group. With proper planning, however, the changes will be kept to a minimum.

**AUDIO BACKGROUNDS:**—For those of you who have a tape recorder, additional impact can be attained by putting the narration on tape and then adding appropriate background music and/or sound effects. Music, even more than tempo, helps to establish a mood. Visualize, if you will, the tremendous impact that excerpts from Swan Lake might have as background for a well-executed sequence of a ballet. There are no limits to what can be done in this way, and besides it is a lot of fun.

It must be kept in mind, however, that sequences sent in for entry in the National Emde Stereo Award Competition are limited to the written narration, since many persons do not have access to tape facilities. Sequences entered in this competition will receive an award or a special mention which have appropriate background added after the judging for showing at the PSA Convention and at Clubs.

Due to the detailed information in this article, it will be continued in the February issue of the MSC News.



JANUARY  
1958

VOL. III  
NO. 1

## SOMETHING

A new kind of program is being planned!

VERY NEW  
DIFFERENT  
FOR YOU!

Have you ever had the desire to pack your bags and be off to foreign lands? Perhaps you've scoured the travel sections of newspapers and magazines, stopped with nostalgia in front of an airlines or steamship ticket office, ordered travel folders from foreign bureaus...or even gotten a passport.

Europe, Africa, Australia, Haiti, or Mexico might be your heart's desire. MSC wants to make your dreams come true. We plan a trip to Mexico just for YOU.

If you have already packed your bags, clicked your shutter in this foreign land, collected memories and had the treat of a lifetime in Mexico, then YOU can help your fellow travelers-to-be take their trip.

We would like to present an evening's enjoyment in stereo and sound of the color and life of Mexico. This program (to be scheduled in the future) is going to be FOR MSC members and friends, BY MSC members. The object of this project is to show where we've been, the pictures we've taken and the fun we've had. Not merely a travelogue-- but a stereo show, alive and vital.

Rather than take one person's slides and show them, we plan this show as a group project, the best slides of every MSC visitor to Mexico. The script will be written and the trip planned according to the slides selected -- that is, we will include all parts of Mexico -- the little known and the well known cities.

This is not a competition nor are we looking for only exhibition type slides. We want to see what pictures you took. After we have sorted the slides and "digested" them we hope to present a show which will "pack the rafters."

To submit slides for this first "look-see," the slides do not have to be mounted in glass for projection. The slides that will not be used will be returned to you. The slides that are selected will then be mounted in glass for projection...either by you or by the committee (this will be determined at a later date.)

The task of assembling, sorting and writing the story will be a busy and exciting one. Volunteers are asked for...and you needn't have been to Mexico to work on the committee. In fact, you might learn a great deal about Mexico just from the sessions themselves. I promise no matter what, you'll have fun! Call Louise Jacobson, Murray Hill 9-6473 (9 to 5) if you would like to help.

Send your slides for selection to LOUISE JACOBSON, 3871 Sedgwick Avenue, Apt. D6, Bronx 63, N.Y. OR bring them to the January meeting. The committee will choose the slides for the show on February 1, 1958 so be sure your slides are included!

*This is one program that depends upon the members for its success. It will be YOUR slides and your work that will determine its success or failure.*

Don't go away -- if you haven't been to Mexico and have traveled to other foreign lands-- your turn may be next. If this program is a success then we will travel onward -- west, east, north and south! And if you haven't taken your trip as yet you *WILL* after seeing the foreign lands as seen thru MSC members' lenses and memories.





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The Metropolitan Stereo Club News is published in the interests of stereo information and education; for the benefit of MSC members and their friends in stereo throughout the country.

Permission is hereby granted to those who wish to make use of any of the information contained herein, providing that credit is given to the MSC News and the title and author of the article are mentioned.

Contributions are encouraged and we hope that this exchange of ideas will help to stimulate the interest of stereo enthusiasts everywhere. TYPED contributions should be addressed to: Miss Louise Jacobson, Editor, Apt. D6, 3871 Sedgwick Avenue, Bronx 63, New York. All copy accepted is subject to whatever adaptation and revision that may be necessary.

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MEMBER



1958

## Your Editor's Viewpoint

Judging in a stereo club of stereo slides should be, in our opinion, strictly on STEREO TECHNIQUES and not by planar standards. We believe that judges of stereo should themselves be stereo photographers, or have within their scope of experience, a stereo background. It is not enough for us that a judge be an artist or inventor or teacher or writer. It is more important to us that the judge understand that the slides he is judging are taken by stereo amateurs who are trying to learn stereo. We are not PSA Star Rating Exhibitors or even, for the most part, salon exhibitors. Most of us submit our slides only to MSC bimonthly competitions. Therefore, we feel that the slides submitted should be judged for their stereo qualities on this basis.

Some of us have been accused of being "soreheads" because we could not agree or concur with the judges' comments. This is unjust. We feel that when comments are made they should be CONSTRUCTIVE and not destructive, based on technique and composition, etc. There is a distinct difference between these two words and the concepts they impart. Constructive criticism, as we take it, means a helping, a positive reaction, the way in which a thing is built. Destructive criticism is destroying, a negative reaction, the way in which a thing is torn down.

We have asked for criticisms of our slides so that we can learn from our mistakes and the errors of others. We have not asked for a lengthy dissertation by a judge. We have not asked to be viciously and cruelly maligned. We have not asked to be questioned as to the reason we take pictures.

If a judge wants to know the PURPOSE of taking a specific picture, it seems to us to be a valid question to ask. But is it possible that EVERY slide shown was so poorly made that the purpose or reason for taking the picture was completely obscured.

Is it too much to ask then that a judge in viewing these amateurs' slides consider the fact that the maker liked the view, or the person, or saw something in a scene, that was worthy of a picture? Is it not better and more constructive that he tells how to improve the slide rather than challenge the maker's right to take the photograph?

We feel, therefore, that judging at our club should be done by judges who are aware of our problems, who can briefly comment on our slides without destroying our egos, and who will base their comments on stereo standards.

LOUISE JACOBSON

DID YOU KNOW THAT THE TINY ITEM IN NOVEMBER'S MSC News ABOUT THE INVENTION OF THE STEREOSCOPE HAS CAUSED YOUR EDITOR'S HEAD TO SPIN AND HAVE "DOUBLE VISION?" WE STARTED SOMETHING AND NOW YOU ARE REALLY TELLING US THE FACTS. IF YOU DISAGREE WITH THIS LATEST ANSWER TO THE QUESTION, JUST LET ME KNOW. ED.

## another LETTER...

In the November issue of the MSC News under the heading "Did You Know That--", it was stated that Oliver Wendell Holmes invented the hand stereoscope in the 1860's.

Apparently some of our active stereo fans quarrel with this statement; they are hasty to say that it was not Dr. Holmes but rather Professor Wheatstone who invented it. It is true that Wheatstone of England in 1838 invented a mirror type of stereoscope for the purpose of enabling an observer to fuse stereoscopic drawings more readily. The invention of photography came after Wheatstone's invention. The Daguerreotype was invented in 1839, and in 1845 Wheatstone was credited with the first successful experiment in viewing and fusing two photographs of the same scene, made from slightly different angles.

But Wheatstone's mirror stereoscope was large and clumsy and very expensive to build. In 1849, Sir David Brewster, also of England, originated the idea of securing separation of the two pictures of a stereograph through the use of prisms. A divider was extended forward in the box, between the prisms, so that each eye could see its own picture independent of the other, with the prisms seeming to superimpose the two views.

This Brewster stereoscope was also clumsy and expensive to build, and no provision was made for changing the distance of the picture from the eye in order to adapt it to the focusing power of the observer.

Just before the outbreak of the Civil War, Oliver Wendell Holmes, the man of letters, teacher of anatomy, master of verse, physician and inventor, became interested in the use of stereographs. It was he who designed a simple type of stereoscope, which dispensed with the boxing in of the picture, and provided, at first, for three positions at which the picture could be set, according to the focusing needs of different observers. Likewise, he placed a hood over the front of the instrument to exclude extraneous light from the eyes. A little later he added a sliding cardholder. This feature made more flexible the adaptation to the observer's correct focusing position. The Holmes' stereoscope was identical with stereoscopes sold in America, and later in

Europe, and elsewhere throughout the world for the next 75 years. Many of us remember using them; they were always a part of the living room equipment.

The stereoscope was one of Dr. Holmes' most cherished ventures. He said of it in 1861: "If a strange planet should happen to come within hail, and one of its philosophers were to ask as it passed to hand him the most remarkable material product of human skill, we should offer him, without a moment's hesitation a stereoscope containing an instantaneous double-view of some great thoroughfare."

Who invented the hand stereoscope? Well, a cumbersome type of stereoscope was invented by Wheatstone and improved upon by Brewster; but the small hand stereoscope, with a means for shading the eyes, and a sliding cardholder for focusing, not to mention a system economically within reach for everyone, was invented by Dr. Oliver Wendell Holmes!

For the above information I am indebted to George E. Hamilton, Oliver Wendell Holmes -- His Pioneer Stereoscope and the Later Industry, 1949; William Wallace Taylor, "The Old Stereoscope in the Parlor," Hobbies, Feb. 1937, p. 62; and Sir David Brewster, The Stereoscope; Its History, Theory and Construction, 1870.

LEE HON

## DECEMBER HONORS

For the first competition in the new series, 24 club members entered a total of 47 slides. There were no "A" and "B" groups, as this was an open competition.

The following awards were made: First Award to Paul Darnell for "Autumn Accent"; Second Award to Ronnie Jenkins for "Maritime Roper"; and Third Award to Adelaide Galician for "Spring Flower."

Five Honorable Mentions were given to following members: Phyllis Galician for "Bus Stop - Around the Corner?"; Richard Jefferson for "The Spinner"; S. E. Littauer for "Medieval Skyscraper"; Charles Maciejak for "Out of the Past"; and Majorie Price for "Island in the Sun."

There were no acceptances because the above awards just about covered the top 20% of all the entries. The competition was judged by Dr. Richard B. Pomeroy, Dr. Kenneth Tydings and Paul S. Darnell.

There was a young stereo fan  
A happy and carefree young man  
Who conceived the ambition  
To win a competition  
And that's when his troubles began.



## FIELD TRIP to the UNITED NATIONS



Starting this month, the MSC is inaugurating a new series of field trips.

The first outing will be a trip to the UNITED NATIONS for the purpose of photographing the interiors and the exteriors of these beautiful buildings. We will be allowed to take pictures almost without restriction. Only the use of tripods is absolutely forbidden. There will be a UN guide accompanying us to explain the functions of each building and room we visit. Several of our more experienced members have promised to come along to answer any questions in stereo that we may have. The tour will last approximately two to two and one half hours. After a pause for lunch in the UN coffee shop, we expect to adjourn to the outdoors for another hour or two of exterior shooting.

The trip is scheduled for Saturday, January 18 starting promptly at 9:30 A.M. However, we request those planning to attend to meet just inside the 46th Street Visitors Entrance at 9:15 so that we can be organized and ready to go when our guide arrives at 9:30. We will not be able to wait for late-comers. There will be a charge of \$1.00 for each person; this is the fixed UN charge for its guide service.

Of course, your families and friends are more than welcome to join us. We are looking forward to seeing all of you on January 18th.

## CORRECTION... Snow Pix

If you had difficulty in following the continuity of the article, published last month, "Taking Snow Pictures," we truly apologize. The order of the sections was confused in paste-up.

Try rereading the article in the following order: Introduction; Lighting; Exposure; Camera and Film; and Simplicity. It'll make more sense!

## HUMOR (con't. from page 3)

2. HOLES of various depths - For standing in when picture would be improved by a lower camera angle.

3. LADDERS of various heights for standing on when picture would be improved by a higher camera angle.

4. CROSS-CUT SAW, pruning shears and rakes for clearing away extraneous shrubbery, trees, grasses, etc. which clutter the picture.

5. CALAMINE LOTION to soothe the rash on your hands (the extraneous shrubbery was poison ivy).

6. TWIGS, branches, shrubbery, and several types of trees (a silver birch is a must) to fill in the proper places to improve your composition when the landscape is lacking in these items.

7. HOIST - This is optional equipment, necessary only if the trees in item 6 are quite large and clumsy to handle.

8. HIP BOOTS - A necessity for wading out into mid-stream in order to avoid overhanging branches or other objects jutting out from the shore line which may spoil the composition or obscure the center of interest.

9. BULLDOZER - Very useful for knocking down stone wall or buildings which may interfere with good composition (also useful for carrying equipment if you don't have a dinosaur (don't, however, use the bulldozer for making tracks as suggested in item 1).

10. BEACH UMBRELLA - This is handy all year round; in addition to its obvious uses, it is excellent for keeping snow at least 3 feet from the camera lens. If you can't train the dinosaur to tote the umbrella for you, perhaps one of the members of your family could be pressed into service, or perhaps one of our more inventive members could produce an umbrella harness.

11. COLLIE or shepherd dog - Very useful for herding cattle into the sunshine and sheep away from shepherdess for better composition.

12. RED SWEATER for collie - In case a human figure is not available, the collie can be pressed into service.

## HATS OFF TO —

We would like to welcome BEN SILBERSTEIN as our new House Chairman. S. S. Fain has resigned his Chairmanship since he now will reside in Florida. We shall miss Mr. Fain but wish him success in his new venture.

Ben is alone in his task of tearing down the equipment after the meeting. He'll need help and would appreciate your volunteering after the meeting. Let's make Ben feel welcome and wanted!

## WHY DO YOU TAKE PICTURES?

Your editor asked some of the members, after the December meeting, to send in a postcard or letter expressing their views on why they take pictures. The following comments were selected from those received. If you have other reasons for taking pictures, please let us know about them. We will publish as many as we can.

It was surprising to attend a Metropolitan Stereo Club meeting only to discover slides being judged and commented upon at great and pompous length according to planar standards. A stereo club, surely should be for stereo photographers and for the promotion of interest in stereo techniques.

Is it any wonder that about 40% of the audience walked out in disgust?

When amateur photographers and particularly beginners enter slides in a club competition they do not expect a judge to down their budding enthusiasm in a verbose avalanche of nonsensical artistic hocuspocus - a hodge podge of remarks prefaced by, "Why take this picture?"

BUNKUM

I take pictures because photography is an art form...and because I like photographs... some of our judges are artists in other ways.

Life speeds on and changes fast in this kaleidoscope of our experiences. Primarily I want to take pictures to catch and hold those scenes and people that I see and want to preserve for myself and to show others... The second purpose is to satisfy that desire, which is innate in all of us, to express myself and create beautiful things... Stereo photography - three dimensions and color - permits lifelike reproductions.

...Because as a frustrated artist without painting or drawing talent I find stereo photography a means of artistic expression. Because there are so many things in this world that gives me visual and emotional pleasure...photography is the medium by which I can retain memories of these experiences in a most satisfactory manner. Because it is a means of retaining a realistic record of People, Places and Things I have enjoyed.

I take stereo photographs so that my friends who do not travel far, may "visit" the places I have been.

Photography, for me, is an experience of the beautiful, of the creative and of the ability to observe not only what is visually apparent but what is emotionally revealing...At our club we are told that "record shots" are unsuitable for competition and exhibition...Most of my photographs are for ME-- to remember and relive my past experiences...That they are "records" cannot be denied for that is what they were meant to be. That they are properly exposed, properly (or artistically) composed, technically acceptable and interesting to the viewer is most important. Whether they are artistically creative and competition worthy is not my primary concern...Photographs that bring pleasure and interest to myself and others is a necessary factor in my life as a photographer.

Why did I take that picture -- well -- I had a lucky streak at the track, 3 horses came in -- so, what to do -- I bought myself a stereo camera, tripod, exposure meter and a roll of film-- and foolishly went out and tried to photograph things that appealed to me, pleased me or perhaps intrigued me... Optimistically I submitted a slide in the MSC competition -- and what happened -- I was demolished by a question: "Why did you take that picture?" Honestly, I don't know -- NOW!

## a Bit-A Humor

The following is a list of suggested equipment needed to turn out slides of competition calibre. We feel that it might help some stereo photographers. We cannot supply the sources of availability for such equipment but we wish you happy hunting.

By ADELAIDE GALICIAN

1. DINOSAUR - This handy animal serves several purposes:

a. For placing dinosaur tracks in correct spots for improvement of slide;

b. Handy pack animal for the remainder of the equipment listed below (any really good camera store has dinosaur saddle bags in stock, especially compartmented for your photography equipment;)

c. Very useful for frightening off kibitzers who wish to give you advice on exposure, angles, etc., and would-be imitators of your picture idea.

(Continued on page 6)



## ON JUDGING

The following material is reprinted from the Sept.-Oct., 1957 issue of the PSA Color Division Bulletin. We believe the articles are of extreme importance to all photographers and we hope will stimulate your thinking on the subjects. We are always ready to hear what YOU have to say!

LIKE THE WEATHER - JUDGING IS ALL TALK  
By RAYMOND G. ROSENHAGEN

Judging is always a controversial subject. Perhaps, due to the fact that many people just talk about it, but never sit down and think seriously concerning it, nor make a real attempt to improve judging.

We are always saying there is something wrong with the judging system. We pick it apart, we change it, we alter it to fit in little pieces of opinions culled from the group. And so we start a new system, but in a few months we're back picking, changing, altering, hashing. This is not right. It's not right for the club; it's not right for members. We should start at the bottom, determine the reasons for judging and the qualifications of a judge.

PROPOSED PRINCIPLES OF JUDGING  
By THE OREGON CAMERA CLUB

1. The purpose of photo shows is to encourage better photography. By this is meant photography which blends technique, style, and seeing into more incisive, profound, and meaningful statements of aspects of the world around us, and the things and beings in it.

2. The purpose of judging is to produce a show of the superior work submitted, in relation to the general level of the work submitted, and not to select "well-rounded" shows in terms of variety of subject matter, styles, appeals, or photographers represented.

3. Judges should rate each picture on its own merits without regard to its author, similarity with other pictures' subject matter, or similarity of style.

4. Judges should first consider the meaning of the picture -- what it aspires to be -- what it tries to state -- and the degree to which the aspiration has been fulfilled.

5. Judges should carefully avoid partiality to any certain subject matter, and antagonism against other subject matter.

6. Judges should keep an open mind as to styles of photography, weighing in each case whether the style chosen by the author is appropriate to the subject matter, the meaning of the picture, and the skill with which the stylistic effort has been executed.

7. Weight should be given in judging not only to initial impact and boldness of statement, but also to other values such as

originality, freshness of insight, delicacy of values or forms, and the long range emotional staying power of the picture.

8. Judges should consider the degree to which the unique qualities of the photographic art have been realized and utilized by the author of each picture.

9. Technical facility is, however, only one element to be considered in judging pictures, others include, for example: strength of statement, insight into subject matter, and composition.

10. Technique, moreover, should be considered in terms of its appropriateness to the subject matter and its statement. Surface qualities, "light and dark" color, mounting, size, definition, etc. should be judged in terms of their helpfulness in achieving the object of the picture.

CHOOSING YOUR SLIDES FOR COMPETITION  
By VELLA L. FINNE, APSA

Many of us fail to properly evaluate our own work when choosing slides to enter in competitions or to submit to exhibitions.

All too often we are apt to attach a personal or emotional significance to a slide, that is completely invisible to a judge. Then, too, we are apt to reject slides of value in competition because we can remember no special emotional experience when making the picture.

To help us more accurately to evaluate our own work, Glenn Brookins, APAS, has devised a formula that he recommends to those who have this trouble.

It is a ten point system - but to use it to the best advantage, we recommend that you look at each slide objectively, as though it were made by someone else and you were seeing it for the first time - then grade it as follows:-

Impact	2 Points
Interest	2 Points
Composition	2 Points
Story Telling	1 Point
Dominant Factor	1 Point
Technique (Camera)	1 Point
Technique (Lighting)	1 Point

We might define the above categories thus:-

Impact - Power to catch attention.

Interest - The quality that holds that attention, irrespective of the subject matter. Presentation.

Composition - A Pleasing Arrangement (in every detail.)

Story Telling - Illustrative qualities, authenticity.

Dominant Factor - Definite Center of Interest.

Technique (Camera) - Exposure, Photographic Skill.

Technique (Lighting) - Use of special effects, etc.

## METROPOLITAN STEREO CLUB

SCHRAFFT'S 220 West 57th St., 2nd Floor N.Y.C.,

MEETS SECOND FRIDAY OF EVERY MONTH—PUBLIC INVITED

### PROGRAM for JAN. 10th

6:00 - Dinner and "Get Together"

7:30 - Results of the MSC Questionnaire By ROLLAND JENKINS

8:00 - Slide of the Year Competition

8:45 - Close-up Photography By PAUL DARNELL

## box score

	DECEMBER 1957					Total Honor Points	Total Slides Entered	Slides NOT Entered	Total Possible Points	Total Earned Points	Percent Scored of Possible
	First Awards	Second Awards	Third Awards	Honorable Mentions	Acceptances						
Honor Points	5	4	3	2	1						
Galician, A.			1			3	2		54	38	70.4
Darnell, P.	1					5	2		54	37	68.5
Jenkins, R.		1				4	2		54	37	68.5
Galician, P.				1		2	2		54	35	64.8
Maciejak, C.				1		2	2		54	35	64.8
Jefferson, R.				1		2	2		54	34	63.0
Jenkins, S.							2		54	34	63.0
Cheatham, L.							2		54	33	61.1
Littauer, S.				1		2	2		54	33	61.1
Porter, F.							2		54	33	61.1
Daniels, R.							2		54	32	59.3
Dodge, C.							2		54	32	59.3
Forrer, D.							2		54	32	59.3
Hon, L.							2		54	32	59.3
Silberstein, B.							2		54	32	59.3
Price, M.				1		2	2		54	31	57.4
Waill, M.							2		54	31	57.4
Mendel, M.							2		54	30	55.6
Price, J.							2		54	29	53.7
Weiss, R.							2		54	28	51.8
Kehrer, A.							2		54	25	46.3
Lowin, Z.							2		54	25	46.3
Ross, G.							2		54	25	46.3
Conway, W.							1	1	54	13	24.1

Names listed in alphabetical order for the same percentage level.  
No "A" or "B" Groups this time.